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SIGFRID  
KARG-ELERT

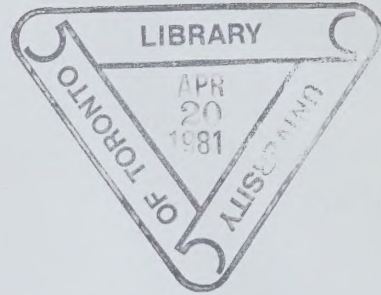
Seven Pastels

from the Lake of Constance

ORIGINAL COMPOSITIONS (NEW SERIES) 97

NOVELLO

ORIGINAL WORKS & TRANSCRIPTIONS FOR ORGAN

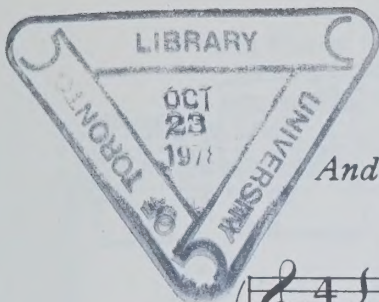


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# THE SOUL OF THE LAKE



Sigfrid Karg-Elert  
Op. 96, No 1

*Andantino soave.*

Sw. Liebl. Ged. 8', Fugara 4'

MANUAL

Ch. Dulc. Salicional 8'

PEDAL

Harmonica 16' Sw. coupled

*tranquillo*

Sw.

Ch.

Gt Flute Harm. 8' Solo

Ch. 8'

Sw. 8' & 4'

*rit.*

(prepare Ch. Reeds)

*rit.*

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*meno mosso*  
Sw. *non troppo forte*

*mp* Reeds 8' *Gt.*

add Contra Fagotto 16' & Violoncello 8' Solo (or Clarion 4')

*piu f sonor<sup>e</sup>* *sempre sonor<sup>e</sup>*

add Mixture (2  $\frac{2}{3}$ ' & 1  $\frac{3}{5}$ ') (sempre Sw.)

Sw. Ch. (Reeds) (quasi Trombe)

*sempre marc.* (Clarion 4')

Sw. (closed)

*tempestoso* without Clarion or Solo Stops

16' 8' 2' (quasi Arpa)

The musical score is written for organ and consists of three systems. The first system has three staves: the top staff is for the Swell (Sw.) with a *meno mosso* tempo and *non troppo forte* dynamic; the middle staff is for Reeds (8') and Great (Gt.) with a *mp* dynamic; the bottom staff is for Contra Bassoon (16') and Violoncello Solo (8') or Clarion (4'). The second system has three staves: the top staff is for Swell (Sw.) with a *sempre Sw.* marking; the middle staff is for Chimes (Ch.) (Reeds) and (quasi Trombe); the bottom staff is for Clarion (4') with a *sempre marc.* marking. The third system has three staves: the top staff is for Swell (Sw.) with a *tempestoso* tempo; the middle staff is for (closed) stops; the bottom staff is for 16', 8', and 2' stops (quasi Arpa) with a *without Clarion or Solo Stops* marking. Various musical notations including notes, rests, and dynamic markings are present throughout the score.

G $\sharp$  Hohl Flute 8' or Clarabella 8'G $\sharp$  (Clarabella)

Ch.(16' &amp; 4')

mf 3

(Sw.)

p

mf Ch. or Solo. 8' & 2  $\frac{2}{3}$ '

mf 3

Sw.

p

16' (only)

16' &amp; 4' (without 8')

*poco a poco tempestoso*Sw. 16' & 8' Flute 2' (Mixture Cornet 1  $\frac{8}{8}$  1  $\frac{1}{7}$ )  
closed

3

3

Ch.

mf

Bourdon 32' & Contra Fagotto 16' (*poco sonore*)

lugubre

p

mf

*sempre tempestoso*  
sempre Sw.

musical score for the first system, featuring piano and Gt parts. The piano part consists of a series of chords and arpeggios. The Gt part is a single line of music. The tempo is *sempre tempestoso* and the style is *sempre Sw.*

Gt

(without Reeds)

add Clarion & Quint  $5\frac{1}{8}$ ' (or  $10\frac{2}{8}$ ' )

rfz

musical score for the second system, featuring piano and Gt parts. The piano part includes a *quasi trillo* and a *furioso* section. The Gt part includes a *feroce* section. The tempo is *sempre tempestoso* and the style is *sempre Sw.*

Gt

*feroce*

*furioso*

*quasi trillo*

musical score for the third system, featuring piano and Gt parts. The piano part includes a *fff (Full Organ)* section and a *fff acuta* section. The Gt part includes a *trm* section. The tempo is *sempre tempestoso* and the style is *sempre Sw.*

*fff (Full Organ)*

*fff acuta*

*trm*



without Reeds

The first system of music consists of three staves. The top two staves are grouped by a brace on the left and contain complex, rapid sixteenth-note passages. The bottom staff is a single line with a more rhythmic, eighth-note pattern. The key signature has one flat (B-flat), and the time signature is 6/8.



*poco a*

The second system continues the musical piece. The top two staves feature long, sweeping melodic lines with many accidentals. The bottom staff has a more active, eighth-note melody. The key signature remains one flat, and the time signature is 6/8.



*poco dim.*

The third system shows a change in texture. The top two staves have more sustained, block-like chords and slower-moving lines. The bottom staff continues with a rhythmic pattern. The key signature is one flat, and the time signature is 6/8.

Ch. Gamba 8', Stopped 8'

*p*

Sw. { Contra Oboe 16'  
Double Diap. 16' (without Reeds)

16' (alone)

(quasi tr)

Liebl. Ged. 16'  
Bourdon Doux 8'  
Terzfl. 13' or Flute 2'  
(quasi Campani)

(without Gamba)

Sw. closed

Ch. Clarinet Solo

*lugubre*

*p*

*ben legato*

Ch. Clar. Solo

(sempre 16' indeciso)

(quasi tr)

Solo 4' (Flute or Viola)

*delicato*

*quasi Echo*

*p* Flute Solo

(Clar.)

*pp*

*Solo 4'*

Ch. Clarinet (or Orch. Oboe)

Sw.

add 8'

*Tempo I<sup>o</sup>*

Sw. Cel. 8' Liebl. Ged. 8' Viol. 2' (*pp*)

*rit.*

*p* closed

sempre Ch. Clarinet (or Solo, Vox Humana & Trem.)

Ch.

*p*

Sw. add 16'

(without 8')

16' & 4'

*p* (closed)

Solo Reeds  $8'$  (*nobilmente*)

*mf*  
 $8' \& 4'$

Ch. or Sw.  
*rit.*

Sw. Flute Solo  $8' \& 2\frac{2}{3}'$  (*pp*)without  $2\frac{2}{3}'$ 

*soave e molto quieto*  
*più piano*  
Ch.  
*p*

*poco a poco allargando*  
pp Sw.  
Ch.  
add Celeste  
*PPP*  
*quasi niente*  
Sw.  
*PP*  
*poco a poco allargando*  
 $16' \& 8' (pp)$

# LANDSCAPE IN MIST

Sigfrid Karg-Elert  
Op.96, N<sup>o</sup> 2

*Quieto e indeciso*  
Sw.(Stopped 8')

MANUAL

PEDAL

(Sw.)

G<sup>†</sup> (quasi Ped.) (*p* 16' & 8')

Sw.

*espress.*

*sonoro*

Solo Flute 4' (alone)

Ch.

Sw. 8' (& 4' *p*)

G<sup>†</sup> Stopped 8' (Solo, soft) Sw. to G<sup>†</sup>

*pp*

*pp*

(Sw.)

*p* (8' & 4')

Soft 16' (Reeds *pp* Contra Clarinet) without 4'

Gt. 5

Ch. 1 2 1  
(Cor. Anglais 8')

Sw.

Gt. (Stopped 8')

Ch. Flute 8' (& 2' pp)

Sw. Reeds 8'

Sw.

*p* *mp* *mf* closed

Gt. (Ch. Full coupled)

Ch.

Sw.

*p* *mp* *mf* *mf*

Ch. & Gt. coupled

*mf* 16'

*più f*

*accel. rfs*

16' & 8' Reeds Solo

Sw. 3

*rf<sub>s</sub> accel.*

(closed)

(Reeds Solo)

*meno f*

Ch. Keraulophon 8; Nason fl. 4' (& 16' *pp*)

*Tempo I*

(closed)

*mf*

*indeciso*

16' 8' (& 2 $\frac{2}{3}$ )

*mf*

*poco tranquillo*

(without 4')

Gt (Flute 8')

Sw. (Cel. & 4' p)

closed (Chor Sw.)

(without 2<sup>2</sup>')

Ch.

Gt

Sw.

Cornopean 8'

3

3

Ch.

Oboe (or Rohrfl. & Salicional)

Clar. (or Orch. Oboe)

Cor Anglais 8' (or Nachthorn)

Sw. closed

Ch. p

(Harmonicabass 16' & Flautino 2') quasi Campani

add 8' (& 5<sup>1</sup>/<sub>2</sub>')

Sw.

without Celeste

16' Solo (pp)

Ged. 16'

Liebl. Ged. 8'

Cel. 8'

pp

PPP

PPP

(without 2' & 5<sup>1</sup>/<sub>2</sub>')

8' & 16' Solo

without 8'

16' & 32' (pp)

# THE LEGEND OF THE MOUNTAIN

Sigfrid Karg-Elert  
Op. 96, N° 3

*Lugubre, sostenuto*

Solo or Ch. Contra Oboe 16'  
or Contra Fagotto Solo 5

MANUAL

sonore

Sw. Cor de Nuit, Vox Humana 8' (& Trem.) Flute 4'

16' (p) Sw. coupled

PEDAL

closed (quasi Echo)

closed (quasi Echo)

Ch. Liebl. Ged. Dulciana 8' & Flute 2' (without 4')

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Solo (16' Reeds only)

*più mosso*

closed

3

*molto* *p*

Sw. Vox Humana, Corde Nuit 8' & Flute 4'

{ Ch. Gedackt 8' Dulciana mixture(p)

*allegro* 6

couple Solo to Ped. (uncoupled)

*tr*

Gt or Solo Flute 8'

*amabile*

Sw. Oboe or Cornopean

sempre Sw.

3

Ch.

Gt

*quasi Echo*

Gt

Sw.

sempre Oboe or Cornopean (quasi Trombe Echo)

Ch. add 16' (8' 2 $\frac{1}{2}$ ' or 2' *pp*)

3

*mistico capriccioso*

add Campanelli (Celestial coupled)

Sw. Reeds 8'

*loco*

\* If there is no 16' stop play *loco*

\* *poco a poco accel.*

Gt 8' *loco* *mf*

Sw. (sempre Campani)

*f* add Twelfth 2 $\frac{3}{4}$ ' (*mf*)

(without Campani)

Gt add Diap $\frac{5}{8}$  8' & Fifteenth 2'

10

*tempestoso*

*poco a poco dimin.*

(meno *f*)

Sw. (Reeds 8') (quasi Trombe Echo)

without 2 $\frac{3}{4}$ '

(meno *f*)

Ch.

*rall.*

Ch. Vox angelica (or Unda Maris)

Solo (Corno di Bassetto 8')

*delicato*

*Tempo I<sup>o</sup>**mistico*

Sw. Vox Humana 8', Bourd. 16', Violetta 4' (Trem.)

Harmonicabass 32' *pp*  
*indeciso**fp*

without 4'

Man. fixed (*p*) ad lib.

(Ped.)

*p*

*dolce marcato*

*rit.*

*lugubre*

Solo or Ch. 16' Solo

*p*

(fixed)

Solo or Ch. Contra Fag. 16' (Solo)  
or Contra Oboe 16' (Solo)

# THE REED-GROWN WATERS

Sigfrid Karg-Elert  
Op. 96, N<sup>o</sup> 4

*Molto tranquillo*  
Solo Corno di Bassetto 8' (or Cor anglais)

*quasi accel.* - - - - - Sw.  
Cor de Nuit 8'

MANUAL

Ch. Liebl. Ged. 8' & Trem.

PP

PEDAL

*quasi accel.* - - - - -

Solo.  
(Corno di Bassetto)

Sw.  
(Cor de Nuit)

*quasi Echo (closed)*

*quasi religioso*

*quasi Echo (closed)*

*più mosso* - - - - - *tranquillo* - - - - - *più mosso* - - - - -

Gt. Rohrflöte 8'

Solo Oboe

Sw.  
Cor de Nuit

Gt. Rohrflöte

*mp gajo* 3 3

*p dolente* *più p* *gajo* 3 3

Ch. *p*

*tranquillo*

Solo Ob.

Sw.

Cor de Nuit

Liebl. Ged.

Sw. Cor de Nuit (Quintatön)

3

Ch. *quieto*

3

Gt or Solo Rohrflöte

Sw. Cor de Nuit

3

3

quasi Echo

Ch.

accel. -

a tempo

accel. -

(Sw.)

Gt (*pizzicato*)

(Ch.)

*quieto*

(sempre con Trem.)

1

21

Solo or Sw. Reeds 8' Solo

*sonoramente*

3

3

Tempo 1<sup>o</sup>

*quasi riten.* - - *p*

Sw. (or G<sup>1</sup> 8' *p*)  
Cor de Nuit 8'

*Sw.* *Ch.*

Solo. (Corno di Bassetto)

Liebl. Ged. 8' (Trem.)

*Ch.* *fixed* *Voix Cel.* *Sw.* *Solo* (16')

*without 8'* *Solo 16' (Contra Oboe or C.-Fagotto)* *without 16', 8' pp alone* *pp (8' alone)*

# THE SUN'S EVENSONG

Sigfrid Karg-Elert  
Op. 96, N<sup>o</sup> 5

*Sostenuto e cantabile (quasi Sarabanda)*

G<sup>1</sup> or Solo (Flute 8')

MANUAL

PEDAL

Ch. Reeds 8' (*delicato*)

*pochettino mosso*

Strings

Sw. closed

Gt or Solo Flute 8' & 4' (mf)

Solo or Ch. (f) Strings

*più f*

*più<sup>3</sup> f*

*più mosso*

Gt (Diap.)

*rfz*

Gt

*f*

*sempre più agitato*

*più fz (quasi cresc.--) (-----)*

*trmm*

*quasi cresc. - - - -*

4 (2+4)

4 (2+4)

4 (2+4)

*Animato.*

4 (2+4)

4 (2+4)

4 (2+4)

*Lo stesso tempo  
tempestoso* ♩ = ♩.

*ff*

3

3

tr ~~~~~ tr ~~~~~ tr ~~~~~

4

4

4

*fastoso*

**fff** Full Organ

*meno forte*

*presto decresc. . . .*

*allargando*

*f* - - - *mf* - - - *p*

*P* Sw. *PPP* Ch.

*allargando*

*8' alone*

*indeciso*

*p* *u*

## [EPILOGO]

*Largo* *quasi*

Sw. 8' soft

(quasi rit.) - -

*P* 3 3

*sonore*

*G† (without Stops. Ch. Reed 8' coupled to G†)*

*P 16'*

*open*

*Sw.*

*G† (Ch. coupled)*

*3* *3*

*Sw.*

*G† (Ch. coupled)*

*molto sonore*

*G† (Ch.)*

*sonore*

*Sw.*

*p closed*

*3* *3*

*G†*

*sonore*

*Sw.*

*p closed*

*Sempre più lento.*

*Ch. Reeds 8' (p)*

*16' (p)*

*fastoso*

*Ch. (Reeds)*

*Sw. 8' (pp)*

*pp*

*lugubre e negro*

*P 16' & 32' (without 8')*

# THE MIRRORED MOON

Sigfrid Karg-Elert  
Op.96, No 6

*Tranquillo e contemplativo*

**MANUAL**

*luminoso ed argentino*  
Sw. Voix Cel. 8' & Harm. Ætherea (2 $\frac{2}{3}$ ', 2, 1 $\frac{1}{3}$ ') (pp)  
Echo Bourdon & 8<sup>ve</sup> coupler, with Trem.

**PEDAL**

Harmonicabass 16' & Sw. to Ped.

Ch. Gedackt 8' & Vox Angelica 4'

closed

add Ch. to Ped.

Cor de Nuit 8'

closed

*delicato*

sempre Ch.

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closed

Ch. Reeds 8' (characteristic)

quasi pizzicato

Ch.

Sw.

*p*

*mf*

*quasi adagissimo (doppio lento)* 6

Sw. Ch. Sw. Ch.

*p* Fluework *p* (Reeds (*p*))

(add Campanelli 2')

Sw. 8' & Ferncornett or Dulciana Mixture (2 $\frac{2}{3}$ ' & 2')

Sw. 3 Ch. 3

*p* *pp*

Sw. [1 2 8]

sempre con Campanelli (*p*) 2'

(*trem.*)

Ch. or G $\sharp$  16', 8' & 2 $\frac{2}{3}$ ' (*p*)

L.H. Ch.

[3] 4 5 6 7 8 9 [1 2 3 4 5 6 7 8 9]

Campanelli off

Solo or G<sup>♯</sup> Flute 8' or Cor de Nuit 8'

Ch.

Solo or G<sup>♯</sup>

(pp)

Solo or G<sup>♯</sup>

Ch.

Solo or G<sup>♯</sup>

sempre Solo or G<sup>♯</sup>

General crescendo *ffz* off *P*

General crescendo *fffz* (Full) off

*Tempo I<sup>o</sup>*

add Harm. Ætherea (quasi Larigot)

*p* Sw.Voix Cel. 8' & 4' *p* with 8ve Coupler

Ch. Reeds 8'

quasi pizz.

Ch.

Sw.

This system contains three staves. The top staff has a treble clef and a key signature of one flat. It features a complex melodic line with many accidentals and a repeat sign. The middle staff has a bass clef and a key signature of one flat, with a melodic line that includes a 'quasi pizz.' marking. The bottom staff has a bass clef and a key signature of one flat, with a simpler melodic line. There are various musical notations including slurs, ties, and dynamic markings.

Sw.

Ch.

Sw.

Ch.

Sw.

This system contains three staves. The top staff has a treble clef and a key signature of one flat, with a melodic line featuring a 'Sw.' marking. The middle staff has a bass clef and a key signature of one flat, with a melodic line featuring a 'Ch.' marking. The bottom staff has a bass clef and a key signature of one flat, with a melodic line featuring a 'Sw.' marking. There are various musical notations including slurs, ties, and dynamic markings.

Solo or G<sup>tr</sup> (p)

This system contains three staves. The top staff has a treble clef and a key signature of one flat, with a melodic line featuring a 'Solo or G<sup>tr</sup> (p)' marking. The middle staff has a bass clef and a key signature of one flat, with a melodic line. The bottom staff has a bass clef and a key signature of one flat, with a melodic line. There are various musical notations including slurs, ties, and dynamic markings.

Ch. (Ged. 8' & Vox Angelica 4')

p

This system contains three staves. The top staff has a treble clef and a key signature of one flat, with a melodic line featuring a 'Ch. (Ged. 8' & Vox Angelica 4')' marking. The middle staff has a bass clef and a key signature of one flat, with a melodic line featuring a 'p' marking. The bottom staff has a bass clef and a key signature of one flat, with a melodic line. There are various musical notations including slurs, ties, and dynamic markings.

Voix Cel. 8' & 8<sup>ve</sup> Coupler

(Unda Maris or Echo-Bourdon &amp; Trem.)

Solo Cor de Nuit 8'

Sw. *p* (Ch.) *closed* *quasi trillo* *indeciso* *mf* 3 3 *Vox Humana or Unda Maris & Trem.* (*p*) *closed*

Bourdon doux or Rohrf1.

(G!) *rit.* *più p* *Come prima*

Sw. or Ch. *delicatissimo e vibr.* *pp* 16' alone

(Sw.) *pp* *iridescent* *ppp*

# HYMN TO THE STARS

Sigfrid Karg-Elert  
Op. 96, N<sup>o</sup> 7

*Solenne, non troppo lento*

MANUAL

G<sup>♯</sup> 8' & 4',  
Sw. coupled } *mf*

PEDAL

*mf* (quasi Timpani)

*meno forte*

*sempre meno f*

*quasi pizz.*

(Sw. to G<sup>♯</sup> in)

(Flutes)

Ch. *P*

Sw. (Reeds 8') *P espr.*

Sw

Gt

*più f*

*pp*

Ch. 8' & Dulciana Mixture. (*pp*)

*rfz*

*pp*

*p*

First system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with various accidentals and a triplet of eighth notes. Above the staff, the text "Gt (or Solo)" is written. Below the staff, "Solo 8'" is written. The middle staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line with various accidentals. The bottom staff has a bass clef and a key signature of one flat (Bb). It contains a melodic line with various accidentals and a triplet of eighth notes.

Second system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with various accidentals. Above the staff, the text "(Solo or Gt)" is written. Below the staff, "Solo 8'" is written. The middle staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line with various accidentals. Below the staff, "(Sw.)" is written. The bottom staff has a bass clef and a key signature of one flat (Bb). It contains a melodic line with various accidentals. To the right of the staves, the text "misterioso" is written, followed by "Sw. 16' 2 3/8" and "Voix Cel. 8'". At the bottom right, the text "8' off [32' (pp) & 16' only]" is written.

Third system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with various accidentals. Above the staff, the text "add 1 3/8 & Flute 8'" is written. Below the staff, "argentino" is written. The middle staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with various accidentals. Below the staff, "rit." is written. The bottom staff has a bass clef and a key signature of one sharp (F#). It contains a melodic line with various accidentals. Below the staff, "sonore" is written. At the bottom right, the text "Ch.or Solo Reeds 8'" is written. At the very bottom, the text "add 8'" is written.

3

*stringendo assai*

*Doppio movimento*

*f* Sw. Full (closed)

*mf* Gt. or Ch.

(Sw. coupled)

*f*

8

*marc.*

*tenuto*

*tenuto* *più f*

8

Sw.

Gt. or Ch.

Ch. with Sw. coupd

3

[B —

*f marc.*

8

*sempre stringendo*

*f*  $G^{\sharp}$

A — C — H] [B — A — C — H]

*Tempo primo*

8

$G^{\sharp}$

Reeds 8', Sw. coupled

8

8

8

Fixed Sw. - - - (al Fine)

*allargando*

Gt. **fff** Full Organ, 8<sup>ve</sup> coupler

(non legato)

**fff**

This system contains three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has three sharps (F#, C#, G#). The tempo marking *allargando* is written above the middle staff. A bracket labeled "Fixed Sw. - - - (al Fine)" spans the end of the first two staves. The organ part is indicated by "Gt. **fff** Full Organ, 8<sup>ve</sup> coupler" and "(non legato)". A large **fff** dynamic marking is at the bottom right.

This system continues the musical piece with three staves. The notation includes various chords, arpeggios, and melodic lines for the piano and organ. The key signature remains three sharps.

This system concludes the musical piece on this page, featuring three staves with complex harmonic and melodic textures. The key signature remains three sharps.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The middle and bottom staves are in bass clef with the same key signature. The music features complex chordal textures and melodic lines. A fortissimo (*fff*) dynamic marking is present in the middle staff.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of three sharps. The middle and bottom staves are in bass clef with the same key signature. The music continues with complex textures. A *General - decresc.* marking is present in the middle staff, indicating a general decrescendo.

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of three sharps. The middle and bottom staves are in bass clef with the same key signature. The music features complex textures. Dynamic markings include *f*, *mf*, *p*, *pp*, and *ppp*. Specific instructions include "Gt. without Stops, Sw. coupled (Voix Cel.)", "Ch. (closed) quasi Echo", "Reeds", and "32' pp (only)".



SIGFRID  
KARG-ELERT

Seven Pastels

from the Lake of Constan

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